

CINEMA AND AUDIOVISUAL MEDIA AS EMBODIED EXPERIENCE: APPLICATIONS IN EDUCATIONAL SETTINGS

CINEMA E AUDIOVISIVO COME ESPERIENZA CORPOREA. APPLICAZIONI NEI CONTESTI EDUCATIVI



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ABSTRACT

This contribution explores the potential of cinema as an integrated and inclusive learning tool, enhancing the student's bodily and emotional involvement. Drawing on neuroscience and Embodied Cognitive Science, it proposes an educational intervention that promotes critical, creative and relational skills through viewing, analysis and audio-visual production.

Questo contributo esplora il potenziale del cinema come strumento di apprendimento integrato e inclusivo, valorizzando il coinvolgimento corporeo ed emotivo dello studente. Basandosi sulle neuroscienze e sull'Embodied Cognitive Science, si propone un intervento educativo che, attraverso la visione, l'analisi e la produzione audiovisiva, promuove competenze critiche, creative e relazionali.

KEYWORDS

Embodied Education, media literacy, transversal learning, inclusive teaching.

Embodied Education, media literacy, apprendimento trasversale, didattica inclusiva

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Introduction

Neuroscience and Embodied Cognitive Science (ECS) have transformed the understanding of learning processes, highlighting how knowledge is not an exclusively rational act, but an activity involving the body, emotions and context (Varela, Thompson & Rosch, 1991). The audio-visual, with its multisensory language, affects not only thought, but also the perceptive and emotional dimension of the spectator who, thanks to neural mechanisms, internally experiences the actions of the film in a bodily and affective experience that influences him and from which he emerges different, with new information and perceptions of himself, of others, and of the world (Gallese & Guerra, 2015). The article proposes a theoretical and empirical reflection on the educational value of audio-visuals, in particular cinema, taking into consideration the bodily and emotional involvement of the student in the enjoyment of the film for meaningful, lasting learning and inclusive teaching. By speaking with images and sounds, cinema overcomes linguistic, cognitive and cultural barriers, becoming a powerful tool for promoting inclusion in a complex, multicultural society. It fosters active participation, creativity and educational community building, stimulating empathy and critical reflection through immersive storytelling. Interwoven with everyday life experiences, it contributes to the development of transversal, socio-emotional and citizenship competences and affirms itself as a privileged mediator of dynamic, continuous and inclusive educational processes, capable of responding to contemporary educational challenges. Children and young people are already in contact with the power and incisiveness of visual communication, immersed every day in visual languages, hyper-stimulated and influenced by digital media, but often without having the tools to decode them critically. Schools can do a great deal to form aware spectators, capable of interpreting and transforming media messages (Rivoltella, 2001), by adopting cinema and audio-visuals not only as support tools for traditional didactics, but as real educational devices capable of deeply involving students' corporeity, emotionality and subjectivity, fostering valuable cognitive, creative and relational processes. To this end, it is considered fundamental to think about the training of teachers, to provide criteria, indications, theoretical and operational tools, to promote a basic knowledge of the cinematographic language, so that they themselves can experiment this way of interfacing with the audio-visual media and integrate it in order to then consciously bring it into the educational context. A training model based on CSE that enables the teacher to recognise himself also as a person, to value the differences in his own and the students' cognitive functioning, to participate fully in the learning process. From

this perspective, we propose to analyse the role of cinema and audio-visual materials in education, highlighting their potential, methodological challenges and pedagogical implications. The advent of digital has made its use by teachers more accessible, both in terms of viewing, by making an infinite choice of works available, and in terms of creating audio-visual works that can be created easily and with valid programmes, supports, and technological aids (D'Agostini, 2022). The implementation of Law 107/2015 ('La Buona Scuola') recognised film language among the curriculum enhancement areas, offering schools the possibility to include it in the PTOF to develop students' critical and creative skills. Subsequently, Article 27 of Law No. 220 of 14 November 2016 established the National Cinema and Images for School Plan (CIPS), activated in 2017 by a memorandum of understanding between the Ministry of Culture (then MiBACT) and the Ministry of Education (then MIUR). The aim is to support the implementation of projects on film and audiovisual language in schools of all levels and to use them transversally in curricular courses. In addition to CIPS, several bodies and cultural institutions propose projects to integrate cinema in education through teacher training, film screenings, dissemination of teaching materials.

The main educational applications promoted focus on:

- Discussions and debates: the viewing of films stimulates reflections on social, cultural and historical issues, fostering the development of critical thinking.
- Interdisciplinary integration: film is used to deepen content from different disciplines.
- Critical film analysis: Students examine elements such as editing, use of light and soundtrack to understand stylistic and narrative choices.
- Audio-visual production: through the creation of short films or videos, students develop technical and narrative skills.

The projects implemented and realised thanks to these initiatives are numerous and articulated, they represent important steps to integrate audio-visual languages into school education in an effective way, they highlight the growing awareness of their educational potential, they allow their inclusion in educational contexts to be tested, and they pave the way for increasingly targeted and relevant activities. For the time being, however, these are mainly extracurricular or periodic interventions that do not form part of the school curriculum on an ongoing basis, even though they can be included in the curriculum on a permanent basis. While in the classroom films and audio-visual media are still used in a partial, instrumental or

mainly in support of traditional didactics, as a pretext to facilitate debates or the transmission of disciplinary content, neglecting the analysis of cinematographic language and the emotional mechanisms activated by it in the student. It is instead from these mechanisms that, in our opinion, the audio-visual, and in particular cinema, should be considered in education. Educating the gaze, sensitivity and critical consciousness is a central educational challenge and cinema can be one of the most powerful ways to tackle it.

1. The educational potential of cinema: embodied learning and inclusive audiovisual strategies.

Learning cannot be reduced to a purely rational process, but is a global phenomenon, involving the whole person (Gomez Paloma, 2013). This perspective modifies the traditional educational approach based on the evidence that body, emotions, mind and context are inseparable in the process of knowledge construction and competence development (Gomez Paloma & Damiani, 2015). Emotions facilitate knowing, the body acts as a true scientific mediator of learning, profoundly influencing perception, action and cognition. (ibid.). The immersive nature of cinema and its multisensory language make it an incisive catalyst of emotions and perceptions capable of activating the entire spectrum of the spectator's cognitive and affective resources, understood not as a passive receiver, but as an active constructor of meaning (Casetti, 1986), capable of interpreting and re-elaborating the filmic experience on the basis of his own experience. Combining images, sounds and rhythm, cinema exerts a strong impact on spectators with a language that acts simultaneously on rational and emotional levels, builds coherent, immersive and symbolic visual worlds, stimulates mechanisms of identification, projection and recognition, deeply involving the affective and unconscious sphere of the person (Metz, 1977). Visual and sound sensory stimuli can activate the amygdala and thus unconscious emotional responses linked to implicit memory and past experiences, even if the spectator knows it is fiction, reactions of fear, excitement, tension emerge before the rational brain intervenes (LeDoux, 1996). Thanks to the iconic nature of its signs, cinema facilitates an immediate intuitive understanding, which amplifies the evocative and persuasive power of the filmic message (Metz, 1972). A message that does not end with the images on the screen, but also extends to what remains off-screen, evoking meaning through emptiness and silence where the spectator is called upon to activate imagination and memory to fill the gaps in the visible (Denunzio, 2004).

Evidence shows how film does not merely communicate cognitive meanings, but generates tactile sensations, visceral emotions and complex perceptual states, speaking directly to the body, to emotions rooted in the unconscious and sensory memory (Sobchack, 1992). The spectator experiences what he or she sees first hand, empathically feels what is happening, during film enjoyment neural mechanisms similar to those used in real experience are activated, the sensorimotor apparatus participates in the understanding of the narrative (Gallese & Guerra, 2015) making the film experience a powerful tool for integral learning. Cinema thus becomes a perceptual-affective event, in which viewing is an embodied act that responds to the spatio-temporal dynamics of the film, leading back to a knowledge that is not conceived as an abstract construction, but as the result of a continuous interaction between body, mind and environment. Therefore, film is particularly effective for inclusion, as it possesses a universal language, capable of overcoming linguistic, cultural and cognitive differences. Inclusion is one of the most difficult challenges to face in today's heterogeneous society, in which there are multiple environmental systems where the individual interacts dynamically in order to evolve (Härkönen, U. 2001). The inclusive process implies respect for and appreciation of diversity, active participation in self-determination, regardless of personal, social or cultural conditions. From this perspective, it cannot be limited to merely overcoming physical barriers but must promote authentic and meaningful participation in the various learning processes. Didactics, in this sense, must be designed to be universal and equitable, attentive to the valorisation of diversity as a resource, creating tangible and intangible spaces that stimulate students' creativity, motivation, participation, emotional well-being and pro-social skills (Ianes & Canevaro, 2023). In this perspective, audiovisual language fully embodies the inclusive function as it allows the learner to activate different ways of accessing knowledge: auditory, visual and emotional. In particular, Cinema can be used to support learners with sensory disabilities through the use of subtitles, audio descriptions and accessible sound environments (Amatori, G., & De Mutiis, E., 2022) but also for all those with specific learning disorders thanks to its ability to represent complex concepts in visual and narrative form. Moreover, it can also be a useful resource for learners with linguistic disadvantages who have difficulties mastering the Italian language due to their educational background or other challenges, as Cine-language offers narratives steeped in plurality that enhance interculturality and diversity (Bocci, F. 2016). Film can also become a powerful generator of empathy, as it offers the possibility of different experiences through narrative identification, creating a basis for inclusive education. Neuroscience has shown how watching films activates mirror neurons,

brain mechanisms whereby one identifies with the emotions and actions of the characters, generating authentic emotional states in the viewer. In the educational sphere, understanding and emotional identification are fundamental, Cinema can be a vehicle to facilitate this process as films represent complex and concrete situations, stimulating critical reflection and emotional identification, and can transform educational action as a whole by expanding the boundaries of the traditional transmission of knowledge and stimulating learning in a profound and participative way. One of the fundamental aspects of educational inclusion is the promotion of active student participation, fostering a learning environment in which everyone can express their own point of view and contribute to the educational process. In this sense, film emerges as a particularly effective tool to stimulate cooperative work, encouraging students to collaborate and confront each other. Moreover, the adoption of film in education acts as a stimulus for critical and creative reflection, enabling students, through a narrative and visual lens, to understand and interpret complex concepts. Film, due to its versatility, can be integrated into different teaching strategies used today, such as cooperative learning, where students are asked to work in small groups to achieve common goals (Johnson, D. W., & Johnson, R. T. 1999). Using cinema as a starting point, they can analyse the film, discuss the themes, characters, narrative style, and then create presentations diversified by group according to a constituent element of the film product, which may be the cinematography, plot, music, etc., or create an actual short film where each group deals with a specific aspect of the creative process (writing, directing, editing, acting). Similarly, the peer tutoring strategy can be enhanced. More experienced students can guide their peers in analysing a film or creating an audiovisual project, acting as tutors. In addition to fostering the inclusion of students, this approach promotes learner protagonism and the construction of a supportive educational community. Within the framework of a flipped classroom, cinema finds an excellent place. Indeed, students can be invited to watch a film or a selection of videos outside school hours and then present a discussion paper or practical activity related to the film in class. Furthermore, audiovisuals and storytelling encourage the active participation of the student, who is not a passive receiver of knowledge but becomes its constructor. Learners can be asked to create short videos, interviews, short films in which they are the protagonists, thus making learning a concrete experience in which theory is merged with practice. cinema becomes a means of self-recognition, making students active constructors of their own knowledge. Personal growth is not only limited to the knowledge acquired during schooling or academics but extends throughout life, dealing with various contexts, both formal and informal. In today's society, the

concept of lifelong learning - learning throughout the lifespan - and lifewide learning (Heikkinen et al., 2012) - learning across all spaces of life - has taken centre stage in contemporary times. Education becomes a dynamic and continuous process in relation to the outside world (P. Freire; 2024), whereby film becomes an educational tool. Filmic narration allows the audience to confront reality, developing critical and reflective skills on a plurality of issues concerning contemporary society, culture and the involvement of the emotional sphere. Lifelong learning is not a mere acquisition of knowledge but occurs through the interaction between individual and community, implying the construction of socio-emotional skills and participation in a dynamic socio-cultural system. Cinema, with its polysemic and engaging language, is a suitable tool to promote a culture of inclusion. Its ability to stimulate multisensory learning, offering educational experiences that integrate visual and sound modalities, facilitates the activation of situated learning processes by involving the viewers' deepest emotions in such a way as to foster a deeper understanding of the topics dealt with and a close link with the lived experience (Carocci, E. 2012). The concept of lifewide learning is distinguished by its ability to decline the concept of learning not only within the space of one's own school and/or academic career, but including the different environmental systems in which the individual interacts: work, family, social contexts and all that can refer to informal learning spaces. The educational process must extend to all aspects of the individual's life, and it is in this perspective that Cinema fits perfectly as it offers the opportunity to learn and reflect on issues of a universal nature at all times and spaces. Such an approach implies that the learning process develops in a continuous and interconnected way, in which everyday experiences, such as watching a film in the company of friends or family, can be brought back into educational contexts with the aim of developing critical and citizenship skills. A concrete example can be the Cine - Forums, which allow for collective reflection on current and non-current issues of a cultural nature. These spaces make it possible to promote an aware citizenship insofar as the spectators, after having enjoyed the cinematographic work, are called upon to activate processes of self-reflection and narration, reinterpreting the meaning on the basis of their own experiences and experiences, in this sense a process of a metacognitive nature is activated, realising a generative learning process (Margottini, M. & Rossi, F. 2017). Audio- visual communication nurtures critical thinking and stimulates interaction between the individual and society. In lifewide learning, learning is not limited to one form but involves reality in its universal meaning, facilitating the acquisition of transversal skills such as problem-solving, effective communication and the ability to make ethical choices. Lifelong and lifewide learning are situated

processes transpiring across formal, non-formal and informal contexts. Cinema supports the development of essential life skills, such as empathy, emotional self-awareness, interpersonal communication and can foster transformative learning experiences, encouraging individuals to critically reassess their assumptions and generate new, more inclusive perspectives (Mezirow, 1991). Along this line, film language resonates with the principles of sustainable education, particularly those outlined in the United Nations 2030 Agenda such as inclusive and equitable quality education (Goal 4) and the promotion of peaceful and inclusive societies (Goal 16) (United Nations, 2015). Beyond just didactics, cinema becomes a space for reflection, identity exploration, and shared meaning-making, capable of supporting a transformative vision of education. In light of these premises, we propose the essential framework of an intervention that translates the theoretical principles into educational practice. Specifically, we suggest a workshop-based training model aimed at first- and second-grade secondary schools, designed to integrate cinema into educational activities by emphasizing its emotional and perceptual dimensions. As a reference point, we will also consider an experimental film language literacy project conducted in 2004 at a high school in the province of Chieti, which was implemented in accordance with the principles outlined here.

2. Embodied Cinema. An operational proposal

The proposal is based on a qualitative and experiential approach, in which the students' interaction with the film work becomes the centre of the educational process. It is articulated through a pathway of four interconnected moments: uninterrupted immersive viewing of the film. Students attend an uninterrupted screening of the film in a protected and intimate environment, designed to encourage sensory immersion. The aim is to guarantee the emotional and narrative continuity of the work, respecting the experiential flow without interruptions that could break the involvement. Emotional and sensory debriefing. Immediately after the viewing, an emotional debriefing space opens up. Students are invited to freely express the emotions and bodily impressions aroused by the film, through oral or written forms. The stimulus questions proposed by the teachers aim to enhance the lived experience, without forcing interpretations. The focus is on the lived bodily and emotional experience, not on the rational interpretation of the content. Guided analysis of the audio-visual language and connection with the subject content. We then move on to a more conscious analysis of the film, focusing on the expressive choices, the characters and the sequences that had the greatest

emotional impact; the most significant scenes are analysed together. One begins to reflect on the linguistic and stylistic mechanisms that aroused emotions, facilitating a deeper and more critical understanding of both the work and oneself. The cinema is introduced as a text with a grammar to be read, analysed, interpreted and the students discover that it was the director's linguistic choices that determined what they felt. This moment of analysis also enables the understanding of the themes proposed by the film, which are then linked to disciplinary or interdisciplinary content through collaborative activities. Creative production of audio-visual works or products. Students are involved in the production of audio-visual works inspired by the themes of the film and related subject content. In this phase they can create short films or videos, developing the conscious use of technology, technical and narrative skills, in a cooperative learning process that favours inclusion and the appreciation of diversity. The first two phases, viewing of the film and "hot" comments, are consequential, they take place in the same lesson in order to immediately capture the emotions experienced by the students and identify the scenes of the film that struck them the most in order to build together the next path and develop it. The emotional debriefing is not meant to argue about emotions in an abstract way, but to contact them, it is a central moment that enhances the educational potential of the language of film by putting the person at the centre. The screening is the children's first contact with the chosen film, they arrive there with expectations, many audio-visual experiences, sometimes even with preconceptions or with the idea of losing a few hours. It is important that the screening is preceded by an interactive and informal presentation of the project so that the pupils are oriented towards the activity. The film can be chosen together with them, guiding them participate and leading them from the outset to operate a selection process in choosing a film that is consistent with the project and the subject content. The analysis of the film can thus become an adventure that invites the pupils to learn more. The discovery of a close-up or a subjective shot also allows students to explore their emotional world stimulated by that very shot, the soundtrack, the editing, the way the characters are described by the audio-visual language, generating in turn a bodily and sensorial involvement, thanks to which the study of the film is not perceived abstractly and with detachment, but with curiosity and involvement, developing together with critical and reflective thinking, empathy and soft skills. This moment of study makes it possible to make connections with the disciplinary contents, the topics that were intended to be facilitated through the film emerge from the analysis and are integrated to be then deepened with group work, cooperative activities, up to the realisation of audio-visual products. Through the workshop activities of writing, filming, editing,

production of short films or videos, the students become creators and directors, they can rework the disciplinary contents and present them through the acquired skills, personal and shared suggestions. It is a phase that encourages the use of new technologies in a conscious manner. They bring into play narrative and digital skills, imagination and creativity. This phase encourages self-expression, uniqueness, appreciation of differences, in a collaborative and inclusive manner. The path described transforms the film from a simple didactic support to a real educational mediator. The audio-visual becomes a bridge between the student's interiority and disciplinary knowledge, facilitating the comprehension of curricular contents and at the same time promoting the development of self-awareness, critical capacity and transversal skills. In particular, through the activation of cognitive, creative and relational processes, the cinema contributes to the formation of solid, empathic personalities capable of responsibly inhabiting the complex landscapes of contemporary media. This approach proposes a use of cinema in education that is truly a support for teachers, utilising the full formative potential of filmic language and taking into account the active role and emotional involvement of the spectator/student. It is designed for all teachers so that they can integrate the audio-visual overcoming its exclusively instrumental use, recognising it as an activating experience and a fundamental contribution to the learning process. In order for this potential to be fully realised, it seems essential to promote specific teacher training that gives teachers audio-visual skills in an ECS key, providing them with theoretical and operational tools to integrate audio-visuals in educational practice, enhancing their emotional-perceptual dimension. The training must first of all aim to motivate teachers and ensure that cinema is not used as a mere didactic support, but as a conscious tool for activating cognitive, creative and relational processes, fostering a cultural change that recognises the educational value of audio-visuals and knows how to translate it into innovative, inclusive and effective teaching practices. This is why reference is made to an embodied training with a theoretical-laboratory approach where the teacher is involved first and foremost as a person and internalises the required skills by living the emotional-corporeal experience of the film in order to feel it and know how to re-propose it to the students. Knowing how to analyse images starting from the sensory involvement is a central step for understanding and allows for an engaging knowledge of audio-visual language, making it one's own in order to guide students to explore it. From this basis, teaching actions can be created and customised. Teachers must be able to recognise and enhance the emotional-perceptual dimension of students not only in the film experience, but know how to guide students in educational paths that start from emotions to arrive at the critical

construction of knowledge. Knowledge that first and foremost teachers must have for themselves and that facilitates transversal skills to interact with children and young people who are immersed in audio-visual and digital media on a daily basis. The intervention proposal just described was extended from an experimental teaching activity dedicated to film language literacy carried out in 2004. It took place over a period of four months, from February to May, as part of a *Project Area* dedicated to Languages, in collaboration with Italian teachers, involving nine classes in the two-year course of a secondary school in the province of Chieti. The teachers presented the activity to the students well in advance, introducing it as a fundamental part of the school year's subject content, a different and new way of studying, an opportunity to get to know the audio-visual language very close to them, encountering curiosity, motivation and interest right from the start. The project was carried out through the four main phases outlined above, accompanied by both formative (ongoing) and summative (final) assessments.

Project implementation phases:

- Uninterrupted screening of *Les Quatre Cents Coups*¹ by François Truffaut
- Immediate ("hot") discussion following the first viewing
- In-depth film analysis
- Final written assignment: students produced a review of the film

In relation to the discipline of Italian, the activity was articulated along different axes of development, aimed at promoting an integrated and engaging didactics, focusing on the analysis of the audio-visual text, the multisensory experience and the writing activities on the film, in order to achieve the following educational objectives:

- understanding of narrative text
- enrichment of language skills
- enhancement of analysis and interpretation skill
- education in written and oral expression
- approach to literature
- development of critical and creative thinking

¹ *Les Quatre Cents Coups* (*The 400 Blows*, 1959), directed by François Truffaut, is a seminal work of the French New Wave that explores the struggles of adolescence and alienation

The activity had further educational goals and learning outcomes:

- Sensitivity and emotional listening, focusing on the emotions aroused by the film in order to express them, process them and foster empathic understanding, stimulating, through the viewing of stories, identification and reflection on human experiences.
- Analysis of the stylistic and narrative choices of the film, fostering literacy in the cinematographic language for the development of critical thinking, stimulating the ability to interpret visual, sound and symbolic messages, in the perspective of citizens aware of the cultural and social implications of audiovisuals. Analysis allows the vision of the details that make up a narrative, trains students to focus on what is said and shown, facilitating listening and conscious attention.
- Knowledge of film history and film currents, from which links can be made with the past to help interpret both the present and future challenges and, specifically, to show how cinema reflects, comments on and anticipates historical, cultural and social transformations.
- Cinema as art, to raise awareness of culture, educate in beauty, sharpen the gaze and aesthetic sensitivity.
- Citizenship and intercultural education, teaching, through film, the history, cultures and values of different societies, promoting respect and integration.
- Dialogue and development of relational skills, encouraging dialogue between students through the emotions aroused by the film and the themes that emerged. Moments from which to take cues for relevant, constructive comparisons and to create an educational environment that values active listening and respect for the opinions of others.
- Integration of interdisciplinary competences, incorporating cinema in the various subject areas to deepen topics in literature, history, philosophy, social sciences, art, stimulating transversal and multidimensional learning. Creating connections between cinema and other forms of artistic and cultural expression, exploring the relationship between film language and other disciplines.

3. Discussion

In the immediate aftermath of the screening, students expressed their most spontaneous and visceral reactions, prompted by the cinematic experience. Through stimulus questions and in oral form, they derived an emotional judgement

of the film. At the end of the course, after analysing and studying the film, also from a historical and cultural point of view, the students gained a basic knowledge of the expressive codes and their initial judgement became conscious and critical, enriched by a new outlook. Some students initially stated that they found the film uninvolved or somewhat boring because it was in black and white. However they watched it and were impressed by it. Studying the language, from their own considerations and emotions, they discovered that the renunciation of colour, which could have been used if desired, had been a choice of the director of a cultural, economic and stylistic nature. This information, the study of the film code and the links to contemporary films, intrigued them and the expertise born from the investigation was a stimulus to go beyond the superficial impression and construct a broader and more reflective opinion. For others, the black and white was not a problem, it was stimulating, encouraging concentration and identification, emotions of anger, relief, sadness, amusement, empathy emerged for Antoine, the protagonist, an adolescent like them, misunderstood and alone, fearful and rebellious, special, intelligent and creative. In the written works dedicated to the film's characters, many of the children spoke about themselves, taking their cue from Antoine they shared traces of their problems and emotional experiences in the family, at school, with their peers and in the local context, also exposing them in the classroom in favour of empathetic and inclusive attitudes. The film not only helped them to vent, but also to process their emotions through the analysis of the most touching and engaging scenes, identified by themselves, and explored together. In summary, the centrality that emotions and the body took on in this project allowed the students to show:

- Involvement and motivation: students participate actively and enthusiastically, as they feel personally and emotionally involved.
- Deep understanding: emotional and perceptual reworking makes understanding of subject content more effective.
- Development of transversal skills: students improve their analytical skills, creativity, personal expression, collaboration in groups, media awareness.
- Personal growth: working on the emotions aroused by the film encourages introspection, self-knowledge and the processing of one's own emotional experience.
- Inclusion: the immersive and affective experience created by the film fosters empathic processes, fundamental relational skills, collaboration, appreciation of differences.

At the end of the project, the students wrote a review of the film they studied, *Les Quatre Cents Coups*². Some Italian teachers wanted to dissuade us, believing that not all the pupils were ready to write a review. We took note of this and proceeded in this direction anyway, putting the students in the most favourable conditions to carry out the work. In view of the final test, the students were able to familiarise themselves with the characteristics of the review by working on some articles they had found in magazines and on the web, particularly concerning films that were particularly dear to teenagers and of interest to them. The methodology adopted already made it possible during the course to have a critical approach to the film from the first viewing, favouring a transversal development of film analysis aimed at subjectively organising the reading of images according to multiple levels of signification. The review, therefore, required the ability to select useful information from all that was acquired during the course in order to motivate a criticism. It proved to be a complete, dynamic and formative activity, consistent with the reference discipline, Italian. It was the moment of final evaluation carried out by the experts involved, of self-assessment by the pupils and teachers useful for verifying the effectiveness of the approach applied. From the teachers' comments and feedback, it emerged, in particular, how the integration of the film into the teaching of Italian favoured the development of linguistic, textual and interpretative skills. A greater understanding of the narrative mechanisms shared with the written text and a certain lexical enrichment, greater attention, expressive creativity and the ability to make connections were noted. Appreciated was the approach, which considers it central to begin the study of the film from the emotions felt, seen not only as the cause of the children's greater emotional awareness, but also as input for critical reflection, empathy and collaboration. The activity, modelled on a student considered as an empirical spectator, on the whole ran smoothly according to the four indicated phases, any unforeseen events became opportunities to better orient the training intervention, contextualise it and rework the proposal in a more pertinent manner. The teachers supported and accompanied the learners along the way, they mainly found strengths and enriched the lessons with their contribution. The pupils participated, driven by interest and curiosity they contacted, through the cinema, the emotional dimension and fixed the concepts of the experience without rigidly schematising them, but mastering them through discourse analysis. The project fostered dialogue and confrontation,

²Ibidem.

collaboration and inclusiveness, contributing to the respect of differences, valuing them, and offering cues for strategies that meet the educational needs of all.

Conclusions

In the light of the contributions offered by ECS and Embodied Education, cinema can be integrated into teaching methodologies, transforming them in depth, thanks to its ability to activate integral and inclusive learning. The paths traced in this contribution highlight how the theme addressed is rich in theoretical and applicative implications, still largely to be explored, stimulating reflections on image education, on its concrete use at school, on its declinations and possible developments, as well as on the role of the teacher, teacher training, and the evolving educational context. Audiovisual languages, due to the significant impact they have on people, even unconsciously, are capable of generating identification and empathy, proving to be powerful cultural mediators, capable of transmitting knowledge and conveying complex contents. They reflect reality, they often anticipate and create it, they can speak in an engaging, magnetic and topical way. Cinema is a total cultural and perceptual experience, capable of shaping our way of seeing the world, whose power is not only narrative, but performative and cultural (Casetti, 2005). Through its multisensory and universal communication, it is a powerful ally in the process of implementing inclusion, as it facilitates access to knowledge, de-structuring the complexity of reality and stimulating emotional identification in order to give rise to the development of empathy. Moreover, audiovisual communication fully fits into the lifelong and lifewide learning paradigm, transcending the tangible and intangible spaces of knowledge and enabling the extension of the learning process into all spheres of life. In conclusion, the Cine- Language is configured as a privileged means to contribute to the construction of an arrangement that has as its founding elements an inclusive and continuous education, capable of responding to the self-determination needs of each individual in contemporary society that appears increasingly complex and heterogeneous.

Author contributions

This contribution has been elaborated thanks to the constant discussion between the authors. This contribution has been elaborated thanks to the constant discussion between the authors. Introduction was extended by Paola Pela, Paragraph 1 was extended by Paola Pela and Paolo Creati; Paragraphs 2 - 3 were extended by Paola Pela, Conclusion was extended by Paolo Creati. Chiara Gentilozzi & Antonio Cuccaro scientifically supervised all work phases.

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